

MUSIC IN PUBLIC RELATIONS HARMONY

BETTY ZORNES CAMPBELL

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Submitted in partial fulfillment of the
requirements for the degree of Master of
Arts in the Graduate School of
Florida Southern College

Florida Southern College

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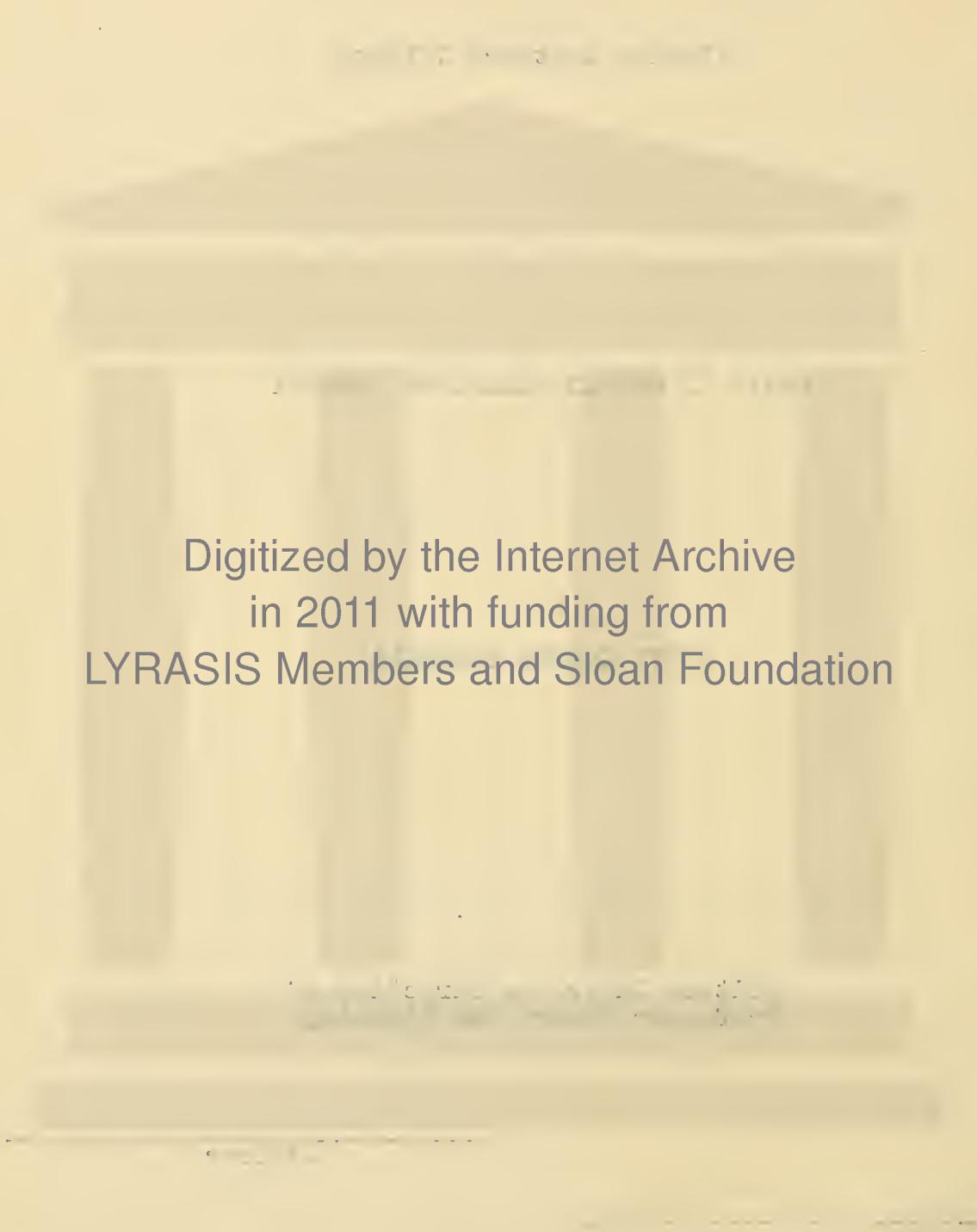
by

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The undersigned members of the reading committee of Betty Zornes Campbell have examined her thesis, Music in Public Relations Harmony, and recommend its acceptance.

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CHAPTER I

INTRODUCTION

Already there have been many timely books and numerous articles published on the organization, need for, and educational possibilities connected with a public relations program. Recently schools have begun to realize the importance of music to the school and to the community which the school serves. All school personnel, including the music educator, are constantly seeking new and better means of interpreting the school to the community and better plans for influencing public opinion so that society will keep in sight the goal of better educational opportunities for each child in our democracy. There is need for understanding and good will among the personnel of the school and the public.

"For optimum results, each public must be led to think of good schools as an asset which contributes abundantly to the welfare of everyone in the community, the state, and the world."¹

I. THE PROBLEM

Statement of the problem. Obviously there are many effective ways of maintaining optimum, sympathetic under-

1. Zettie W. Cole, "The Guidance Approach as a Basic Technique for Public Relations," Educational Administration and Supervision, December, 1946, pp. 543-549.

standing between the school and its community. The purpose of this discussion is to present education through music as one means of effectively interpreting the school to the community and influencing public opinion.

Importance of the study. The writer has been engaged in teaching music in the public schools of the State of Florida for the past five years, having worked with two schools: one, a rural school in Hillsborough County with an enrollment of approximately eight hundred students; the other, a high school in Bay County with an enrollment of over thirteen hundred students. Experience has taught this particular teacher that a good music program within the school is definitely dependent upon a good music program within the community.

Of course, it is much less work on the part of the teacher if he can spend the required hours in the classroom and leave when the last bell rings, but how can he answer the inquiry of why was there so small an audience at the symphony orchestra concert last night? Even though the teacher may have no connections with the orchestra or the choirs, it is part of his duty to build up within his pupils and his community a sincere love for and appreciation of good music. It's a part of, or rather an extension of, his responsibility.

From a personal point of view, there has been altogether too little attention paid to the matter of public relations for the music teacher. There is no undergraduate course required of prospective music teachers, training them in the ethical techniques of publicity or the proper uses of radio programs. Occasionally, a text will devote one chapter near the end of the book which, more than likely, the student will not read, let alone discuss in class.

While in these two schools, there was a marked difference noted in the attitudes and the cooperation of the principals with their music departments. No school can progress any faster than the objectives of the principal permit. The administrator and music supervisor must coordinate their efforts toward making the community conscious of its school.

This matter of public relations is of vital interest to the writer. This study was made as a necessary portion of the training of any music educator, especially the investigator. Because it is intended for practical use, the material is anything but theoretical.

II. DEFINITIONS OF THE TERMS USED

Administration. In general, administration refers to the executive head of a school who is responsible for the management of business and public affairs of the school.

Although administration and supervision are closely allied in education, there must be a line drawn to prevent overlapping of duties. Emphasis upon a democratic viewpoint in administration is given in Moehlman's definition:

Administration is the group of activities that:

(1) plans a system which carries out the policies of the board of education in providing physical, financial, and educational conditions under which educational agents work to best advantage;

(2) selects, assigns, and co-ordinates agents under this adopted plan;

(3) maintains these policies in continuous effective operation;

(4) provides channels through which information about conditions may be promptly transmitted from the field to the central office;

(5) provides channels through which all agents and agencies of the school system shall work for continuous improvement;

(6) furnishes leadership.²

Supervision. "Supervision . . . is an expert technical service primarily concerned with studying and improving the conditions that surround learning and pupil growth."³

Supervision is leadership and the development of leadership with groups which are cooperatively:

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2. Henry J. Otto, Elementary School Organization and Administration quoting A. B. Moehlman, School Administration, p. 261.
 3. A. S. Barr, William H. Burton, and Leo J. Brueckner, Supervision, p. 11.

1. Evaluating the educational product in the light of accepted objectives of education.
2. Studying the teaching-learning situation to determine the antecedents of satisfactory and unsatisfactory pupil growth and achievement.
3. Improving the teaching-learning situation.
4. Evaluating the objectives, methods, and outcomes of supervision.⁴

Music supervision, then, is simply a cooperative process of all the school personnel working together under the leadership of the music supervisor to improve the quality of music instruction and to promote professional growth of teachers so that the child can learn more effectively.

Community. The community is composed of homes, schools, neighborhoods, churches, and other similar groups, each interdependent and inter-related. "For our purposes, the community is simply a particular type of spatial group plus its culture, an activity circle which embraces the inhabitants of an area and functions in a specific manner."⁵

More concretely defined, a community is a population aggregate, inhabiting a contiguous territory, integrated through common experience, possessing a number of basic service institutions, conscious of its local unity, and able to act in a corporate capacity.⁶

4. Ibid.

5. Otto, op cit., p. 470, citing Community Backgrounds of Education, p. 27.

6. Ibid.

Community school. Schools have always been thought of as institutions of learning designed especially for children. The first school teachers in the United States exposed each child to the same subjects and texts, chosen from an adult point of view with no regard to the desires and needs or abilities of the child or his community. Through the process of years of experience, educators came to realize the importance of preparing the child to take his place as a worthy citizen of the community. In order to accomplish this objective, a study of the school's community was necessary. In the attempt of the school to serve its community, it was found that the school could use the resources of the community in a very direct sense, just as the community could profit directly from the school.

Emphasis is now being shifted from the idea of the school in the community to that of the community school. . . . Both school and community work cooperatively on community problems. These problems include the problems of boys and girls, because they live in the community just as actively as the adults. But in turn, the school program is modified so that instruction, equipment, and other services, are used in solving problems and serving the needs of adults in the community as well. This involves a high degree of cooperative planning and work with all human and material resources of home, community, and school.⁷

Public relations. Democracy must survive on an educated public. Schools are the agency of society set up to

7. Clifford E. Erickson, editor, A Basic Text for Guidance Workers, p. 339.

The first part of the report is devoted to a general survey of the situation in the country. It is followed by a detailed account of the work done during the year. The report concludes with a summary of the results and a list of recommendations.

The work done during the year has been of a very satisfactory nature. It has been carried out in accordance with the programme of work laid down in the report of the previous year. The results have been very good and it is hoped that they will be of great value to the country.

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guide the learning experiences of its children. Society is interested in the progress of individuals. Schools are supported through tax appropriations. It may be that the school is of high academic standards and that the community is highly cultured, yet the public and the school do not always understand the motives of each other, and consequently fail to work together to their mutual advantage.

Narrowly conceived, the public relations program of the school is synonymous with the publicity activities of the school. . . . Broadly conceived, public relations is merely one important aspect of the school's program of adult education. . . . Its purpose is to effect the maximum cooperation between the community's two most important educational institutions, the home and the school.⁸

In Howard W. Hightower's article, "Public Relations in a School System," is found a definition that is quite applicable to this thesis:

The term 'public relations' as used in this discussion is to be construed as covering a program which has as its purpose the molding of a more realistic public opinion towards the needs and accomplishments of the school, and to make the entire school personnel more realistic concerning the needs, as well as the resources, of the community which they serve.⁹

Program. In this discussion the word "program" is referred to in connection with public relations. "Program"

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8. C. C. Ross, Measurement in Today's Schools, p. 515.
 9. Howard W. Hightower, "Public Relations in a School System," Educational Administration and Supervision, November, 1946, p. 449.

implies that the activities of informing the public and enlisting their understanding and support are a continuous process carried on under educational leadership in a planned, systematic method.

Music curriculum. Music curriculum in this thesis shall be construed to mean the sum total of all the music experiences under the guidance of the school. Conceiving of curriculum in this sense will abolish the use of the term, "extra-curricular." The school in planning the experiences for the child will include only those activities which lend themselves to the ultimate aims of the educative process; therefore, all activities sponsored by the school are a necessary part of the curriculum, not frills or "extras."

The course of study and curriculum often are considered as synonymous terms. In this thesis, however, the modern concepts of the course of study will be used; i. e., the course of study is the printed guide for the teaching-learning activity. The term "curriculum" shall, therefore, be construed to include the course of study.¹⁰

Creative activity. Creative activity is not a special type or department of music work; it penetrates

10. Paul B. Jacobson and William C. Reavis, Duties of School Principals, Chapter XVIII, "The Improvement of Curriculum Materials, pp. 565-593.

every detail of music education. Specifically, it means far more than appreciative listening or performing.

Any musical experience at any and all levels, whether it be (a) sensitive and responsive listening to music, (b) active bodily response to rhythm and mood, (c) creative interpretation of music performed, (d) creative planning and development of assembly programs, pageants and operettas as an outgrowth of correlated activities, or (e) the creating of original music, is considered a creative activity inasmuch as it provides a new and inspiring experience which results in musical growth and personality development of the child.¹¹

III. ORGANIZATION OF REMAINDER OF THESIS

The child is the center of the experiences of a school. Around the individual child evolves the mechanism of school personnel and without the child, there would be no excuse for the school. The second chapter of this thesis, "Coordinating the Activities of Administration and Music Supervision," deals with the problems which these two educational leaders must solve in order to carry on smoothly the educative process in the music experiences of the individual child.

The first section deals with the responsibility of the principal in producing a smooth, integrated effort on the part of all other school personnel in providing for

11. Music Educators National Conference Curriculum Committee, Music Education Source Book, p. 131.

those experiences which will contribute toward the ultimate aims of education: self realization, human relationships, economic efficiency, and civic responsibility.¹²

After the principal has "set the stage" for a music program in his school, the music supervisor becomes an important specialist, not only in the technicalities of music but in integrating the music program into the rest of the curriculum.

Chapter III, "Music Contributes to the Public Relations Program" is divided into five sections, presenting the need for and benefits to be derived from an effective public relations program in the community. The first section, "Democratic Schools Depend upon Public Relations," is an effort to explain the inter-relation of responsibilities between the school and its community. Realizing the importance of public relations, the second section of the chapter presents a list of means or agencies that have proved helpful in causing the public to be interested in the school.

The third section of the chapter tries to organize a logical sequence of ideas pertaining to the comparatively new educational trend - the community school. The community school concept is presented as a natural outgrowth of the

12. J. Murray Lee and Dorris May Lee, The Child and His Curriculum, pp. 10-12.

realization that the school curriculum must be built around the needs of the individual child and his community. In music education the teacher must face the fact that the audience is capable of being educated to a finer appreciation of good music. Through cooperation with all school and community agencies, the music educator can prove the value of music in the community. The school music assumes the responsibility of helping to provide for the spiritual uplift and recreation of its students and adults in the community.

The last section of Chapter III deals with a still unfathomed subject, the world community. In modern history peoples are drawn close together because of improved scientific inventions. There must be devised some means of living together socially with neighbors from all over the world. As socialized beings, men must learn to be tolerant, to think objectively, and take a humble position midst a great, peace-seeking world. Music, the socialized art, the universal language, is presented as an important means of aiding men to understand each other.

CHAPTER II

COORDINATING THE ACTIVITIES OF ADMINISTRATION AND MUSIC SUPERVISION

The progressive, modern school is a happy place for both teacher and pupils, and no subject has more to do with making it happy than music. Today's school is a place where initiative and originality in thinking and expression are encouraged, and what subject lends itself more easily to creative thinking and expression than music - unless it be English? Through his music experiences, the child learns to subordinate his personal desires to the aims of the group, thus serving best his own interests also.

Today's school exerts an effort to provide each child with experiences that are not only immediately useful to him, but which will carry over into adult life. It is here that music plays its most vital role. Of course, not all children become professional musicians; it is not the aim of music educators to train children to become skilled solo performers. Our objective is to provide experiences in music for the great masses of people and to help each one find a deep satisfaction through participation in music.

Each teacher of music must realize that music should be taught for what it can contribute to the personality of the child rather than for what the child can give to the art of musical performance.

So it is not merely public school music that we are advocating, not even - to adopt the broader terms - schools music or music education. It is education through music. . . ; it is music at the center of human life; music that changes life; changes the child so that he still remains changed when he has become a man; . . . music that makes the individual more friendly, more capable of working harmoniously with others, that causes him to listen to the effect of the whole and to subordinate his own egoistic desire to the total ensemble; . . . it is this kind of education through music, this kind of music as a part of normal living, that we advocate - in school, in home, in church, in community.¹

This process of education through music involves a well-oiled mechanism within the school - people who can work together with little friction. As these educators work together, so will the students tend to desire to cooperate and help others as well as themselves. The child is the direct contact link between the school and the home. The first step, therefore, in producing harmony with the community and school relationships is coordination of all efforts among the school personnel so that the individual child will benefit directly.

I. RESPONSIBILITY OF THE PRINCIPAL

Music educators are prone to think of music only as an esthetic glow - a great intangible something that cannot be approached in the same cold manner as other areas of education. Especially is it easy to scorn the scientific ap-

1. Peter W. Dykema and Karl W. Gehrkins, The Teaching and Administration of High School Music, p. xxiv.

proach to music education; however, it was Mursell who says that education is not in reality the progressive thing it is supposed to be, but is slow to capitalize upon new methods and materials.²

To make sure that education through music does progress, the supervisor of music enters the scene. It is he who is the highly trained consultant who knows the right "medicine" for each individual situation. Somewhere in his specialized training he will have been convinced that music is for every child in our democracy - not for a talented few. Perhaps his philosophy sounds like this: "Participation and growing skill in music is a joyful and satisfying experience which lifts the individual to a higher level of satisfaction than is provided by most of life and therefore increases the sum-total of human happiness."³

The first person the music educator meets is his administrator. We all realize that the administrator is "lord of his domain" - but in a democratic way, we hope. The music educator realizes, too, that a successful program of music education will depend directly upon the principal. It is he who must initiate the program, set the stage, and

2. James L. Mursell and Mabelle Glenn, The Psychology of School Music Teaching, p.

3. Dykema and Gehrrens, op.cit., p. xix.

provide the physical set-up of a plant, basic materials, and moral and financial support. It is too much to hope that every administrator is a musician - we should be thankful they are not! - but we have a right to expect the principal to be able to tell whether the same fundamental principles of education which underlie the rest of the program are being carried out in the music curriculum. It doesn't matter whether he can distinguish a waltz from a march, but he should insist upon a consistent type of approach to education through music.

Beatrice Perham, one of our foremost music educators, says:

We cannot say just what should be the goals of any particular situation, but we can warn against certain pitfalls which must be avoided if the music program is to be consistent with the accepted principles of modern education:

1. Negative attitudes toward music. Indifference and positive dislike are often apparent in children who have come through a formal, 'logically' adult-planned music course.

2. Setting up extraneous ends. Musicians often make the mistake of judging what a music course would be by artist's standards rather than by the measuring stick of the child needs, interest, and background. Organize the curriculum around the purposes that come about through the experiences of children rather than those which are concerned with attaining adult standards set up for children.

3. A fixed, organized course of study which allows no time for creative learning, and precludes the possibility of music becoming an integral part of the work of the school. Stress, on the other hand, creative learning, with emphasis on the importance of experience,

redirection and remaking of experiences, and the element of insight and maturation in learning, as opposed to drills.

4. Adherence on the part of the music teacher to a particular method. Be sure that the music expert teaches children rather than a method.

5. Over emphasis on good performance, to the utter disregard of good education. Good performance has always been the aim which called for acquiring habits of skill built up by the drill process. Good training and good education are not necessarily synonymous.

6. Passive reception, in contrast to active participation on the part of the pupils.

7. Stereotyped lessons in which one has a 'balanced' music ration - a little ear training, a little sight reading, a bit of appreciation, some rote singing, and so on.

8. The feeling that music is for those few who are especially talented, rather than a means of expression and enjoyment for all.

9. Evidences of over-teaching to such an extent that spontaneous natural expression is thwarted.

10. Factual knowledge, and ability to perform as the only evidence of progress. These two may be evidences of training, but not necessarily of education.

Often the administrator must be "educated" by the music supervisor so that he can actually supervise music as a part of his regular curriculum. Music is different from most school "subjects." The first schools included reading, writing, and arithmetic in their curriculum. So do we today, but somewhere along the line music was introduced, first as an extra curricular activity, now as a great integrating

4. Beatrice Perham, Music in the New School, pp. 176-177.

factor in the education of the whole child. In fact, music came into its rightful place since many principals entered their professions. It really is one of those new approach methods which the principal needs to understand. "If we accept the philosophy that it is the business of education to teach people 'how to live,' then surely music must occupy an important place in our program. To 'really live' we must have means by which we can both consciously and unconsciously develop our personalities."⁵

The logical conclusion is that the administrator and supervisor work united in the privilege of educating the child. Both should realize that the contribution of music should be considered in the light of all other phases in the entire educational program - the effectiveness, the cost, the feasibility, and the best means of presenting it.

The specialist should make requests that are within the power of the administrator to grant. Often a knowledge of budget troubles or an understanding of the limitations of the school board will temper requests from the supervisor. The point of emphasis is the sooner the barriers between administration, supervision, and teaching are broken down, the better it will be for education. There has been too much

5. Zed L. Foy, "The Need for Supervision in Music Education," 1935 Yearbook, Music Educators National Conference, p. 45.

"assuming that the superintendent and principal necessarily could not intelligently discuss subjects like music and art, which apparently require special supervision and teaching, and far too much assuming that in any subjects of instruction in the classroom where so minute and multitudinous that the principal and superintendent could not be sincerely interested in them. Likewise, the problems of the administrators have been too often pictured as so remote from the knowledge and interest of the teachers that common discussion was impossible."⁶

Superintendents and principals are important people in the cause of education through music. The music curriculum will depend upon their evaluation of music and what music can contribute to the ultimate aims of education. Furthermore, their conception of the importance of music will determine teaching time, credit, space, financial support and a host of influencing matters. Often their conception of music is biased by custom. When the curriculum revision time arrives, the supervisor of music should be on hand as a consultant, not a dictator.

Principals often have preconceived ideas about supervisors of special subjects, sometimes rightly so. There actually have been supervisors who directed instruction in

6. Dykema and Gehrrens, op. cit., p. 437.

their special field merely by setting up a course of study, selecting a textbook, and following a scheduled plan of visitation. "The special supervisor has tended to be a czar in his particular field, imposing his program upon principal, teacher, and pupils with scant regard for their wishes in the matter, or for the general education program of the school and the philosophy underlying it."⁷

The supervisors of "special" subjects - music, art, physical education - tend to make their subject separate and detached from the other school activities. Often the principal, teachers, and pupils develop a dislike for that subject because of its lack of relationship with the total school program. Mr. Irving Chayette, a great contemporary music educator, goes still further in criticizing the special subject supervisor. He says that each special supervisor drives in certain skills "permanently innoculating the child against any further interest in the art."⁸ The experience ceases to be creative but a prescribed lesson imposed upon the children.

The administrator has the right to expect the supervisor of music to possess high qualifications. He

7. Irving Chayette, "Music Education for Grade Teachers," Educational Music Magazine, September, 1947, p. 18.

8. Ibid., p. 19.

must be both a musician and an educator. Perhaps this poor supervision just mentioned resulted from having performing artists - very competent ones, too - take over the job of educating children through music. The musician knew nothing of educational psychology, philosophies, or methods; therefore, he expected every child to acquire a performance ability through technical training. He really was not a supervisor as we think of the term today. He was actually an itinerant teacher, visiting periodically the classrooms giving demonstration lessons which gave the teacher a feeling of inferiority. The supervisor posed his music, not as an educational factor for better integration, but as music for art's sake.

Perhaps the special supervisor is thought of as narrow-minded. Too often the specialist becomes so engrossed in details that he fails to have a vision of the ultimate goals of education. His teacher training program was within one field with little opportunity to obtain an over-all picture of education in general. Can it be that this special subject supervisor is not a well integrated personality himself?

This person should be more broadly educated than the special supervisor is expected to be at present, and he should be capable of rendering helpful assistance over a range of activities that is broader and more inclusive than is usually indicated by music, art, or physical education.

In general, such a person should be informed and competent in a broad field of leisure time and recreational activities, with special competence in a major area of this field, as art or music . . . He would be expected to exercise leadership among teachers and principals and pupils in the attainment of objectives that are socially and educationally defensible and harmonize with the objectives of general education.⁹

Just as it is the duty of the music supervisor to educate the principal to understand a suitable music curriculum, so must the principal in turn lead the special supervisor to see the whole picture of activities nurtured in his school.

II. NEED FOR CREATIVE EXPERIENCES

Democracy is made of individuals who are unique personalities. Each reacts differently, if he is given a chance. We educators should constantly seek means which will provide for the fullest possible expression. All educators seem to agree that creative expression through the arts helps immensely to contribute to the total development of the child. The trouble lies in the definition of the word "creative." Does it mean writing original words or melodies? Perhaps. But it is more. Original melodies or verses may be one phase of creative activity.

9. E. R. McCowen, "An Administrator's Point of View," Educational Music Magazine, March, 1947, p. 18.

Any musical experience at any and all levels, whether it be (a) sensitive and responsive listening to music, (b) active bodily response to rhythm and mood, (c) creative interpretation of music performed, (d) creative planning and development of assembly programs, pageants and operettas as an outgrowth of correlated activities, or (e) the creating of original music, is considered a creative activity inasmuch as it provides a new and inspiring experience which results in musical growth and personality development of the child.¹⁰

Creative activity in music, as in all other phases of school life, should and does help the individual student develop into a wholesome, integrated personality. Of course, the principal has a major part in the education of his "flock." It has been felt that all types of creative activity would flourish in a better fashion if administrators could see and understand the various problems as they apply to the creative phase of music. They should have a clearer understanding of the nature of the creative experiences which are needed by children for wholesome development. "It would help greatly if administrators would select teachers in other areas, as well as music, who are desirous of developing the creative possibilities, as well as the skills of the youth. . . . An interested and understanding administrator is a necessary part of the over-all creative activity."¹¹

10. Music Education Source Book, op. cit., p. 131.

11. Ibid., p. 133.

Educating the child is a cooperative enterprise involving the efforts of superintendent, principal, supervisor and classroom teacher who

. . . hold in their hands the keys to the door of the good life for each child. They cannot teach the creative process. Their responsibility lies in the provision of opportunities for growth. They must be able to guide cautiously, praise fairly, criticize kindly, recognizing all effort. The child asks for guidance, rich experiences, materials, . . . sympathy, understanding, confidence, trust, and opportunity for expression. He asks his educator, 'How creative dare I be?' What answers will be received?¹²

III. ATTITUDE AND RESPONSIBILITY OF THE MUSIC SUPERVISOR

According to Webster, the word "supervise" means to "superintend, to inspect with authority, to oversee." Perhaps this is what some former supervisors understood their positions to be, but new educational philosophies call for a different concept of supervision. A "supervisor with supervision" is the person we need today. Such a person would welcome all creative thinking, originality, and new interests in his teachers, and would do all he could to encourage and guide those interests. This "super-vision" person would see ahead of problems. He would recognize the fact that the classroom teacher knows her children better than anyone; therefore, it is she who should teach them music as well as

12. Helen E. Rees, A Psychology of Artistic Creation, p. 123.

arithmetic and writing. This master educator will also realize that a successful program of education through music depends upon the interest and continued cooperation of the teacher.

Music is a sharing experience. Once the children have learned a new song or dance, they want their parents and friends to enjoy the experience as they have. Too often this desire of sharing has led teachers to believe in performance as an ultimate objective. Moreover, the evaluation of the course of study in music has been in terms of how well the children perform, in parrot fashion, certain bits of information on music. Sometimes performance is used as a substitute for music teaching by the classroom teacher who complains, and justly so, that she cannot teach the prescribed course of study. In the first place, any course of study that is not flexible isn't worth the reading. The supervisor should help adapt the course of study to the needs of the individual classroom teacher and her children.

The four functions of supervision which are found in the 1937 Yearbook of the Music Educators National Conference are: (1) Inspection, (2) Research, (3) Teacher Training, and (4) Guidance.¹³ The wide awake supervisor, whether he be

13. Earl Connette, "Music Supervision: What It Is and Some Policies Requisite for Effectiveness," 1937 Yearbook of the Music Educators National Conference, pp. 164-173.

working in the field of music or any phase of education, local, state, or national level, will seek out ways and means of accomplishing these four functions.

The supervisor should realize from the very beginning that his position carries no legal authority. He is an agent, so to speak, commanding the respect of both educators and musicians. His work is to recommend and suggest, not dictate.

Supervision is effective only when a professional situation exists. If it is instituted merely to create another job for someone, then NO supervision is better. . . . The position must be completely removed from politics. The qualifications must be high. The sole objective of those who appoint or elect this individual must be to find a capable person.¹⁴

Only last year Clifford W. Brown compiled data on state supervisors of music. At present only eleven states have state supervision in music.

Questionnaires were sent to each state supervisor. Mr. Brown gives us the following statements as a summary of his investigation. He says that the responsibilities and duties of the state supervisor of music include:¹⁵

1. The promotion, guidance, and supervision of all the music in all the schools from kindergarten through the graduate school.

14. Clifford W. Brown, "The State Supervisor of Music," Music Educators Journal, April, 1947, p. 40.

15. Ibid.

2. Correlation of the teacher-training program with the needs of the schools.

3. Representing the State Department of Education in all matters pertaining to the field of music.

4. Visiting the schools so that conditions and circumstances would be observed and suggestions made for improvement.

5. Sponsoring conferences, clinics, and demonstrations for the purpose of training in-service teachers.

6. Dispensing information through correspondence, bulletins, and pamphlets.

7. Participation in professional meetings in and out of the state for the purpose of better understanding the problems of education in general and music in particular.

8. Assistance to schools and communities in solving problems relative to music.

9. Maintaining constant vigilance over the whole educational program so that the needs of the schools would be thoroughly analyzed and the teacher-training program adapted to those needs.

These statements made by Mr. Brown are, it appears, a long way round to say that state supervisors, as well as local supervisors, try to function under the four headings of inspection, research, teacher training, and guidance.

The phrase, "of all the music from kindergarten through the graduate school," seems to be a weak spot in music supervision. To apply the term to a local situation, how often can be found a con-sided curriculum emphasizing either the vocal or instrumental in either the high school or elementary level? Seldom is it possible to locate a music

educator whose training is broad enough to enable him to do justice to all phases of music experiences. As a rule there will be emphasis on vocal music in the elementary grades and on instrumental work in the junior and senior high schools.

Perhaps the band director was given the title of supervisor in order to allow for an increase in salary. Nothing could be more injurious to the field of supervision.

Let those who hold the title of music supervisor be a highly trained, broadminded, music educator who can provide for all the music experiences on all school levels for all the children.

In order that music supervision be worthwhile, it must prove to be effective. The 1937 Yearbook of the Music Educators National Conference gives five hypotheses upon which successful supervision must depend.¹⁶

(1) Supervision must be scientific. Every action must be based upon fact, not theory or personal opinion. "Educational science must prevail in the supervision of music instruction regardless of whether it is the supervisor or the teacher who possesses it."¹⁷ Education is becoming

16. Music Educators National Conference, 1937 Yearbook, op. cit., pp. 168-218.

17. Franklin Bobbitt, "Educational Science and Supervision," First Yearbook of the National Conference on Educational Method, pp. 237-248.

The first thing I noticed when I stepped out of the car was the cold. It wasn't just the temperature, but the way the air felt, sharp and biting. I pulled my coat tighter around me and looked up at the sky. The stars were out, but they didn't seem to shine as brightly as they should. There was a strange, hazy quality to the night, like someone had thrown a veil over the universe.

I walked towards the house, my footsteps crunching on the snow. The house was dark, the windows black. I tried to remember the last time I had been here, but the memory was fuzzy. It felt like I had been here a lifetime ago. I reached the front door and turned the handle. The door opened, and I stepped inside. The house was empty, the air still and cold. I closed the door behind me and looked around. Everything was the same, but it felt so different. Like I had been away for a long time and had returned to a world that had changed without me.

I walked down the hallway, the floorboards creaking under my feet. The walls were white, but they looked so grey in the dim light. I reached the living room and stopped. The furniture was the same, but it felt like it had been moved. I looked at the clock on the wall. It was 11:00. I had just stepped out of the car at 10:30. How could it be 11:00? I looked at my watch. It was 10:30. I had just stepped out of the car at 10:30. How could it be 11:00? I looked at the clock on the wall. It was 11:00. I had just stepped out of the car at 10:30. How could it be 11:00?

I stood in the living room, my head spinning. The air felt thick, like I was underwater. I tried to take a breath, but it didn't come. I looked at the clock on the wall. It was 11:00. I had just stepped out of the car at 10:30. How could it be 11:00? I looked at my watch. It was 10:30. I had just stepped out of the car at 10:30. How could it be 11:00? I looked at the clock on the wall. It was 11:00. I had just stepped out of the car at 10:30. How could it be 11:00?

I closed my eyes and tried to focus on the present. I was in the living room. The clock on the wall was 11:00. I had just stepped out of the car at 10:30. How could it be 11:00? I looked at my watch. It was 10:30. I had just stepped out of the car at 10:30. How could it be 11:00? I looked at the clock on the wall. It was 11:00. I had just stepped out of the car at 10:30. How could it be 11:00?

more and more scientific in its methods. Supervisors are the leaders of any changes; therefore, they should exemplify scientific procedures before their teachers. The supervisor is directly responsible to his teaching staff and must at all times hold high ideals and practices in attaining those ideals.

(2) Supervision must be democratic. Democracy and science seem to be progressing hand in hand. Supervisors must realize the ideals of good supervision include both scientific and democratic processes. There is a little misunderstanding evident from observations. Some supervisors assume that their "power" is allocated them from officers above, while others look to those below. "One writer assumes that the supervisor is analogous to a master surgeon directing the work of internes and nurses, and another assumes that the supervisor is analogous to a consulting physician. Of these two schools, the one supporting the democratic ideal is gaining ascendancy. The conception is gaining ground that teachers are working with music supervisors, not for, that the whipcracker type of music supervision must give way to the sister variety."¹⁸

The beauty of a great painting is often seen only at a distance. The teacher is always so close to her work

18. Music Educators National Conference, 1937 Yearbook, op. cit., p. 169.

that often she doesn't see her accomplishments or weak points. Someone who can sit on the sideline and get a different view of the picture can often offer worthwhile suggestions. There is not so much difference in capacity or educational preparation as there is the great difference in the point of view of the teacher and the supervisor. "There is no legitimate reason why the relationship between the music supervisor and the teacher cannot be mutual. They should look upon themselves as co-workers . . . He who would be greatest among the teachers must be their servant."¹⁹

(3) Supervision must recognize the individuality of teachers. Individuality is closely related to the ideal of democracy. "The principal difference between the two ideals is that democracy is an ethical matter, and recognition of individuality is a professional one."²⁰

Surely, there is no one way to teach. "Progress comes through variation and selection. It is therefore imperative in any supervisory scheme that the teachers have adequate opportunities to observe variations in method of instruction, classroom organization, materials of instruc-

19. Ibid., p. 169.

20. Ibid., p. 171.

The first part of the report deals with the general situation of the country and the progress of the work done during the year. It is followed by a detailed account of the various projects and schemes which have been undertaken, and a summary of the results achieved. The report concludes with a statement of the resources available for the coming year and the plans for the future.

The work done during the year has been of a most satisfactory nature, and it is a pleasure to report that the various projects have all been completed in accordance with the programme of work laid down at the beginning of the year. The results achieved have been of a high standard, and it is hoped that they will be of great value to the community.

The resources available for the coming year are satisfactory, and it is hoped that the plans for the future will be carried out in accordance with the programme of work laid down at the beginning of the year. It is hoped that the work done during the year will be of a most satisfactory nature, and that the various projects will all be completed in accordance with the programme of work laid down at the beginning of the year.

W. J. ...
 ...

tion, and the like."²¹

The supervisor must recognize the individual differences of teachers just as he insists upon a recognition of the individual differences of children.

The job of teaching should be fitted to the worker and not the worker to the job. We are too prone to assume that what exists is quite all right and that teachers should try to adapt themselves to it. A much used expression is that education aims to help people to do better that which they are going to do anyway. The job of the music supervisor is then to help teachers do better the thing they themselves want to do.

(4) Supervision must attempt to save poor teachers instead of dismissing them. It must be a difficult thing to keep from stepping over into the realm of the administrator and his rating of teachers. The supervisor would find it easy to assume that if a teacher cannot teach, she should be replaced by someone who can. The work of the supervisor, however, is more to help develop good teachers than it is to lead others to think that good teachers are just born. Just as a physician tries again and again with various treatments and medicines, so must the supervisor never give up trying

21. Florence E. Bamberger, "Supervision: Shared Responsibility," Elementary School Journal, October, 1936, p. 113.

1941

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1941

to find some way that will lead a teacher to respond to his supervision. "No supervisor can ever have a greater thrill than that of watching a conscientious teacher grow under his stimulation."²²

(5) Supervision must be unified. This again is really the job of the administrator. With several supervisors working in the same school, there are occasional workings of cross purposes. The administrator will, if necessary, use his authority to see that "supervision be so unified that pupil and teacher development are placed above the many creative programs which are constantly being carried on in the system."²³

Just as the classroom teacher deals with attitudes of her children, so must the supervisor deal with the attitudes of the teaching staff. "Experience has shown that teachers do not resent supervision that is based upon the policies described herein. Since it is known that teachers are willing to cooperate on these bases, it is difficult to see why the music supervisor should not endeavor to found his supervision on sound policies."²⁴

22. Music Educators National Conference, 1937 Yearbook,
op. cit., p. 172.

23. Ibid., p. 173.

24. Earl Connette, op. cit., p. 165.

IV. CONCLUSION

Thus far there have been implied some negative distinctions regarding supervision. As a summary, let us organize these distinctions. We know that supervision of music is not the administration of music. Improving teachers in service in the instructional acts of music teaching is music supervision.

Second, we agree that there is a distinction between supervision of music and supervision of the music curriculum. Supervision of music will be necessary to improve the traits of teachers and to develop the teacher's art in using the tools which the curriculum committee has provided. Supervision of music is necessary in order to help teachers to do their best. Education is both a science and an art. Supervision of music curriculum and music curriculum construction is principally science. Supervision of music has art in teaching as its aim.

Third, a distinction can be observed between supervision of music and teaching of music. "This," says Mr. Earle Connette of New Mexico State Teachers College, "is perhaps the most erroneous contention of music supervision. Many graduates of teachers colleges go out to small schools where they teach all of the music, . . . and claim the title of music supervisor. This is false and is not supervision of music at all. It is just plain teaching. . . . Sometimes

it has happened that a teacher has proved to be exceptionally skillful in teaching and is given the title of music supervisor. A supervisor of music is a person who supervises teachers teaching music. He teaches teachers, not children. . . . Music supervision involves an entire repertory of techniques in addition to those required of the music teacher."²⁵

Fourth, a distinction must be sharply drawn between supervision of music and teacher rating. Supervision of music should be concerned with improving the methods and techniques of music teachers and not merely with evaluating them. At best, teacher rating is an administrative and not a supervisory activity.

Fifth, there must be a distinction between supervision of music and inspection. "Inspection at its best can never be more than diagnosis. It is essential as a part of supervision but it can never be regarded as supervision or as a substitute for supervision. The two should not be confused."²⁶

Sixth, administrative routine should not be confused with supervision of music. The reasons are so obvious that space here will not be used to enumerate them.

Seventh, a distinction should be understood between

25. Earl Connette, op. cit., p. 167.

26. Connette, op. cit., p. 166.

supervision of music and method. A music supervisor is expected to know methods of music teaching, but music supervision begins where they end. "Music supervision presupposes a knowledge of the methods of how to teach music. It becomes the duty of music supervision to assist the teacher to master the arts which the science of method has revealed. This assisting is supervision."²⁷

Just what does supervision of music involve? Supervision of music implies the improvement of the music teacher and the teaching act. Its purpose is to benefit the teacher and thereby to benefit the children. Quoting from the 1937 Yearbook of the Music Educators National Conference, we find these five very definite elements in music supervision:

(a) Knowledge of what constitutes good music teachers and good music teaching. This implies that the music supervisor must be able to recognize a good music teacher and a good execution of music teaching when he sees it.

(b) Due commendation when standards are met.

(c) Ability to analyze a situation and diagnose or evaluate its parts. The music supervisor must serve the teacher in a similar capacity to that in which a coach serves a football team. . . . Just as a coach must be able to tell not only that his team is losing or winning, but also why and wherein it is losing or winning, so must the music supervisor be able to tell not only that the teacher is failing or succeeding, but also why and wherein she is failing or succeeding.

27. Ibid.

(d) Determining the order of treatment of an apparent weakness, if any, or planning the approach to the solution of the problem.

(e) Treating the weaknesses.²⁸

Setting up a course of study or a list of objectives is not the answer to the problem, helpful as they may be. Human beings may aspire to reach goals that soar above us in the realms of the aesthetic, but we are on the earth and our experiences here will determine just how far we can go with the art of helping others to enjoy music. Let us come down from the ivory tower to the grass roots point of view. Let the administrator and the music supervisor together with the skill of the classroom teacher build a consciousness within the children that music is a part of our every day lives and endeavor to help each child discover a place for music in his life.

Music of other nations, especially folk music, and our own modern compositions which reflect the emotions of contemporary Americans, and the so-called popular songs taught merely as another type of music should find their place among all music classes. There should be music for developing religious understandings so that intollerance will diminish. There should be music from all nationalities and creeds so that prejudices and barriers to world

28. Ibid., p. 168.

peace can be gradually torn down through the understanding that comes from a common language - music.

The sole excuse for including music in the curriculum is that it is a contributing influence to the ultimate aims of education in a democracy. Even though music is a most worthwhile part of the curriculum, it is desirable that music be integrated with other subject matter, especially with social studies and the promotion of racial and religious tolerance. In the elementary school, it is believed that the classroom teacher can accomplish more with music integration than can a special music teacher. It is impossible for the special teacher to know all the units being studied in the classroom. Music can be an integrating factor in every subject. The wise, well trained classroom teacher will recognize the points of integration and fit them into her daily program where they need be, not by having an isolated music class daily at ten o'clock.

Let it be remembered that the school, with all its technicians, administrators, supervisors, teachers, and other personnel, is the most influential agency set up by society to guide the learning experiences for all the children of the community. "Wherever the school takes an active part in the endeavors of the social group to improve its total general

level of living, we can feel fairly safe in assuming that the influences which condition child development are being raised to a higher plane."²⁹

29. Barr, Burton, and Brueckner, op. cit., p. 696.

CHAPTER III

MUSIC CONTRIBUTES TO THE PUBLIC RELATIONS PROGRAM

The home, the school, and the community are the three great social institutions for the perpetuation of the social order. All three are interdependent yet often there appears to be much friction and misunderstanding among them. The public relations program is an effort to bridge the gaps between the institutions and bring about maximum cooperation in their mutual interests.

I. DEMOCRATIC SCHOOLS DEPEND UPON PUBLIC RELATIONS

The public relations program involves more than publicity, important as publicity is. Its primary aims, according to Ross, are two: "better understanding by the public of the purposes, programs, accomplishments, and needs of the school, . . . and better understanding by the school of the desires and needs of the community as reflected in the educational views of the public."¹

If the school assumes the role of community leadership, then it becomes the most important factor in the community for establishing cooperative understanding and mutual help in meeting the needs of the community.

1. Ross, op. cit., p. 515.

Americans have always shown great pride and increasing interest in their educational system. In a democracy the majority rules with due respect to all minority groups. The emphasis of the public relations program, therefore, is to prove to the public the importance of the school's programs. If the public understands the efforts of the school and can see improved results from newer and more expensive methods of instruction, seldom will the taxpayers refuse to support bond issues and increased taxes. The job of the school is to keep the public enlightened and vitally interested in the schools, to make the taxpayer feel he is a part of the school, and to welcome, in a democratic way, all suggestions and criticisms coming from the public. What the community thinks about its schools is exactly what the school has taught it to think, and the opinion of the lay public is important even if it be unfavorable.

The administrator holds the key position as public relations man, No. 1. As executive head of his school, his influence is forcefully felt not only by the students and faculty within his school system, but by each family represented in the school enrollment. The child, then, is the connecting link between the school and the community.

Changing the public's conception of education is a slow process. Only as the child graduates from school and takes his place in the community can revolutionary changes

be made; however, it is the principal who must lead out with new and better means of accomplishing desired educational aims. His job is first to educate the public to see the necessity of a change, then proceed gradually in initiating the change. Educational methods seem to lag behind advancement in society for this same reason. Society's recognized needs along with the foresight of educators, bring about changes within the school.

Music has had an unusually long and difficult battle trying to find its rightful place in the American educational system. From the days of Lowell Mason who taught "singing school" note reading to his students as early as 1837,² through the early twentieth century, music was recognized as important only for the talented few. With the organization of the Music Supervisors National Conference in 1907, came the first nationally recognized efforts to include music in the child's curriculum.³ World War I along with its songs greatly influenced the acceptance of music as an emotional outlet for the masses of citizens, and football and other athletics opened the way for music instruction as an "extra-curricular activity."

2. Dykema and Gehrrens, op. cit., p. 1.

3. Ibid., p. 7.

The first part of the document is a letter from the Secretary of the State to the Governor, dated the 10th day of January, 1862. The letter is addressed to the Governor and is signed by the Secretary of the State. The letter contains the following text:

Sir, I have the honor to acknowledge the receipt of your letter of the 8th inst. in relation to the application of the State of New York for the admission of the State of New York to the Union. I have the honor to inform you that the same has been referred to the Committee on the subject, and they have reported in favor of the admission of the State of New York to the Union. I have the honor to inform you that the same has been referred to the Committee on the subject, and they have reported in favor of the admission of the State of New York to the Union.

I am, Sir, very respectfully,
 Your obedient servant,
 J. B. Thompson, Secretary of the State.

While English and mathematics maintained their positions in the school's course of study and state requirements, music was thrown out of many school systems altogether during the last depression because the public had not been educated to realize the importance of music as an integrating factor in the development of personality. Music was an "extra," a "frill," unnecessary. The importance of public opinion cannot be overestimated.

Even after leading educators recognized music as an important factor in experiences of boys and girls, the music program continued to fail in many rural communities - and the majority of children attend the rural schools.

In a negligible per cent of the cases, the lethargic approach to a music program may be attributed to the attitude of indifference on the part of the principal and superintendent, but there are three definite reasons why the average rural community failed to have music included in the curriculum.

The first reason for this lack was the failure of the citizenry to recognize the need for music in the schools. Time was, when being able to participate in a community sing was sufficient musical training; but this was during the period when an eighth grade education was sufficient for all those who did not intend following one of the professions. When rural patrons started sending their boys and girls to

the city or consolidated high school, parents saw their children left out of the musical activities of the school. In many instances, therefore, patrons had to contend with discontented sons and daughters who, though they were outstanding students in their home districts, were barred from participating in the school's music activities because of lack of preparation.

The second cause for failure of a music program was the lack of musical experience of the teachers in the elementary schools. This in a large part was probably due to the depression. Almost all the teachers in the schools, especially the elementary schools, were young women who were reared on local farms or very small communities. In the case of many of these teachers, at the time when they normally should have been having instruction in such things as piano and instrument playing, the family was having a financial burden too heavy to have music instruction included in the family budget. Even radios fell into this category. Unless the boys and girls had been fortunate enough to have had the exceptional teacher who of her own volition gave them instruction in music appreciation, these rural young people grew up with their musical talents definitely undeveloped and with no background in artistic appreciation. Consequently, these young people were totally unqualified to go out to teach music as competently as they did the rest of

the curriculum.

The third cause for a lack of musical training was the absence of any guide toward establishing a meaningful elementary music program in the rural schools. The great majority of teachers were the product of two years of college or less. During her normal course, a prospective teacher was required to take a course - from eighteen to thirty-six weeks - in public school music.

Since studies had not been made of the community needs in music, there were no specific aims to be achieved, and the professor attempted to cover the entire field of music. This course included elementary presentation, scales, key signatures, note values, measure construction, meanings of music terms and symbols, learning the orchestra instruments and the piano keyboard, some famous composers, stories of compositions, music appreciation, folk music and games, music reading, methods of presenting rote songs to children, et cetera. All this was crammed into the short period of eighteen or twenty-four weeks - and to a group of prospective rural teachers, many of whom were unable to identify a treble clef sign.

Fundamentally, the music potentialities of children in rural communities are the same as those of children in urban communities. . . .

The general acceptance of the idea that rural classroom music can be taught successfully by class-

room teachers will be one of the most important factors in determining the future developments in rural school music. . . . One of the greatest responsibilities which the music specialist has in the rural music program is to develop self-confidence in the classroom teacher.⁴

If music is to keep its place in the curriculum, and if the entire community is to realize benefits from the music curriculum, the music educator must constantly re-evaluate his subject in the light of current educational needs. A course of study cannot apply to every community's school because, as communities differ from each other, so do the needs of the community vary. One phase of music can be certain to carry over into adult life and hence into the community: recreational and avocational music. "It should be the aim during high school years to build up reservoirs of songs, instrumental selections, et cetera, which will carry over into after-school years as an infectious enthusiasm for music for fun and for genuine enjoyment."⁵

II. COMMON AGENCIES FOR INFORMING THE PUBLIC

Educational leaders are constantly on the look-out for effective means of keeping the public informed of the progress of the school. One rule has grown out of experience:

4. Music Education Source Book, op. cit., p. 45.

5. Music Education Source Book, op. cit., p. 18.

Informing the public of the school's activities should not be deferred until some crisis occurs.⁶ It is much more effective to plan a long-range program of public relations which will keep the public sympathetically interested and informed of the school's needs as well as its advancements.

The following is a list of the more common but successful means of informing the public - so common that space will not be used to explain each one:

1. School board meetings
2. Telephone conversations
3. Local newspaper publicity
4. P. T. A. organizations
5. Encouragement of parent visitation to the school
6. Report cards and letters to parents
7. Commencement exercises
8. Athletic contests and tournaments
9. Music organizations
10. Posters
11. School newspaper
12. National Education Week programs
13. Music Week programs
14. Alumni Associations

6. Jacobson and Reavis, op. cit., p. 727.

15. Civic patriotic and dedication programs
16. Entertainments
17. Published calendar of school events
18. Exhibits
19. Radio broadcasts
20. School-made movies
21. A unit in "public schools" in a social studies class
22. Civic organizations' sponsorships of school organizations.

One glance at the above list will show the importance of music in the public relations program of today's school.

At all times, the music educator should be alert to his function as an active public relations agent for his school. It is a necessary part of our educational system, with constant planning and effort needed, to keep in effective balance the responsibilities of the schools to the public and the public's sense of responsibility for the schools.

This is acutely important, inasmuch as education is the fountain-head of our democracy and, so far as we can see, the only visible source of the understanding which will lead to world peace in fact as well as in name. We have a part in the super-job of public relations of all time.⁷

Publicity of the educational program and music activities through newspaper and local radio is a legitimate

7. C. V. Buttleman, "Mobilizing Public Support for Education," Music Educators Journal, January, 1947, p. 9.

action if handled in an ethical manner. There has been some severe criticism by the press because music teachers handed in volumes of publicity material to the local newspaper telling of a public performance that turned out to be unworthy of one inch of space in the paper. Editors became skeptical of school music articles, and justly so. School music directors must remember that the publicity program must be built up through truthful presentation of facts, no exaggerations, and above all, no personal publicity.

As a rule, music educators need additional training in college on publicity techniques and should learn to discriminate between "news" articles and "advertisements." The school should expect to pay for advertisements just as other business concerns do, realizing that the advertisements in a newspaper help pay the expense of the printing.

There are two main functions of good press and public relations:

(1) Interpreting for the local 'man on the job' and the local 'man on the street' the functions and achievements of music programs.

(2) Bringing the functions of music to the attention of the people of every community within the district by motivation of its performance on all occasions through special numbers, group singing, community and neighborhood chorals, orchestras and other types of activities.⁸

8. Music Education Source Book, op. cit., p. 164.

Every teacher's job in the school system has aspects of public relations attached to it; the music teacher, moreover, has unusual privileges because of his numerous contacts with parents and community services. In fact, he often ranks close to his administrator as the No. 1 man, in and out of school, as a public relations person.

. . . In this respect, he should never lose sight of the fact that he represents the school, not just the music department. In such capacity he should make the most of his opportunities and encourage his colleagues to do likewise, for without vigorous support from the rank and file of the people, education, and with it music education, will be unseated.

Putting it bluntly, a larger portion of tax funds must be made available for education. If this is brought about, music education will have due share of the increase - if and when deserved.⁹

The most effective means of informing the public of its school is through the products, or graduates, who become citizens of the community. Even while the students are still in school, the public and especially the parents can determine a great deal about the educational policies of the school by observing the school in action. The music departments are making more and better use of the radio as a means of effective public relations as well as in training the students in the techniques of broadcasting.

9. C. V. Buttlemann, op. cit., p. 9.

There is a peculiar advantage to having the mother tune in on her local radio station while preparing lunch and hearing the blended voices of a hundred teen-agers. She's sure she can pick out her son's voice - and perhaps she can. It may be that he was chosen announcer for the day. Adult education? That mother will never forget the music in that broadcast - the most beautiful thing this side of hearing the angels sing!

III. THE COMMUNITY SCHOOL CONCEPT

It has been within the last twenty years that educators have come to think of the school not only as a place to serve children and adolescents during the school day, but as a suitable place for a community center of activity during late afternoon and evenings. "Such wholesome activity not only has a retarding effect on juvenile delinquency but is a service to children who may have all too little play and happiness otherwise."¹⁰

Besides providing for after-school play for youth, the schools are facing the need of more and better recreational facilities for adults and out-of-school youth who have comparatively short working hours and more leisure time. The adults are interested in "craftwork in the shops; swimming;

10. Jacobson and Reavis, op. cit., p. 743.

social dancing; group vocal music; games . . . and many other activities."¹¹

In other words, a community school is a school which "attempts to serve its community in a direct sense even while it uses the community, also in a direct sense, in its educational program."¹²

Most of the recently published books on education contain at least a chapter on the community school, but Milosh Muntyan's article in the April, 1948, issue of the Journal of Educational Research seems to sum up concisely the long-range purposes of the community school:

First, it would hope to re-integrate, or further the integration of the population which it serves, trying to make that group a community in something more than a geographic sense.

Second, it would hope to develop with the group what has been called community process, i.e., the knowledges, attitudes, appreciations, and skills necessary to the preservation and further development of desirable group life.

Third, it would hope to help resolve the personal and social conflicts which now undercut both community and community process.¹³

11. Ibid.

12. Milosh Muntyan, "Community School Concepts," Journal of Educational Research, April, 1948, p. 597.

13. Ibid.

The community school, consequently, is a necessary part of the public relations program. More extensive use of the school for educational purposes, both for adults and youth, "is sound from a public-relations point of view, and eventually assures a better school for pupils."¹⁴ Further sound economics is observed when the school's facilities and equipment can be used for a longer period every day, twelve months in the year.

Audience education. Music educators for many years have been conscious of the many opportunities available within the community which could be utilized in an effective teaching process. To cite a few used by the average music department, there is

(1) The encouraging of worthy and qualified students to participate in church choirs.

(2) The teaching of religious selections, not denominational, to the school choral groups. These selections can be used later by church choirs, thus gradually raising the standard of the community's church music.

(3) The guiding of students in listening to the better radio programs and attending community artist series by use of bulletin boards, and by discussions before and after the program. This interest in listening to and appre-

14. Erickson, op. cit., p. 350.

ciating good music will find a definite carry-over into adult leisure time interests. "Today, as never before, it is the duty of the public school to train children in the best uses of leisure time. To this end the school administrator cannot find a better tool than music to place in the hands of the growing child. It is a tool which can be used all through life."¹⁵

The music department has peculiar advantages over the mathematics department, for instance, in that music has a direct outlet from the school to the community. Music is fundamentally a social art. Appreciative listening to music involves at least three persons - the composer, the performer, and the listener.¹⁶ As the school groups learn new music, there is the desire for the third person - the listener.

Audience education has become one of the latest and most growing concerns of music education. It is not surprising that schools, now so eager to justify their tax levies by practicing democracy's 'greatest good for the greatest number,' should broaden a music program hitherto devoted almost exclusively to the training of performers. Among thoughtful teachers there is a noticeable swing toward a rich and carefree experience of music by ear for all children.

Learning to listen is just as definite an activity as knowing the rules of the game, even if you are but a spectator. With our American life so widely set to music, learning to listen has become an 'education for the needs of life' . . .

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15. Gerald R. Prescott and Lawrence W. Chidester, Getting Results with School Bands, p. 20.
 16. Harry R. Wilson, "In the Time of Crisis," Educational Music Magazine, November, 1941, p. 7.

Concert-going and good listening habits formed in school days pay life-long dividends worth while in use of leisure time. If these values are true, and there is substantial evidence that they are, then they are worth anything we may have to pay for them in time, effort and money.¹⁷

The supervisor interested in public relations will consciously make an effort to raise the standards of the listening audience, but he will also remember that he must take his audience where he finds it and progress patiently from there. If the community has been educated to enjoy "hill-billy" music from the backwoods, it will be those programs that they will attend. If they have been led to believe that great music cannot be thoroughly enjoyed, one can't expect a full house for the symphony orchestra concert. Music educators must assume as part of their job the "convincing the adult that loving music is not an occult gift reserved for those blessed with 'an ear.'" We must make him feel that it is one of the essential keys to an understanding of modern life."¹⁸

Cooperation. Cooperation is a meaningful word in a democracy. The music educator who aspires to gain the

17. Music Education Source Book, op. cit., pp. 136-138.

18. F. Charles Adler, "Music as Vital Education," Saturday Review of Literature, September 15, 1945, p. 38.

1870
The following is a list of the names of the persons who were present at the meeting of the Board of Directors of the Bank of the City of New York, held on the 15th day of January, 1870.

At a meeting of the Board of Directors of the Bank of the City of New York, held on the 15th day of January, 1870, the following resolutions were adopted:

Resolved, That the Board of Directors do hereby authorize the Cashier of the Bank to pay to the order of the several persons named in the following list, the sum of \$100,000, in full of the amount of the several notes of the Bank, which have been presented to the Cashier for payment, and which are now on hand in the Treasury of the Bank.

Resolved, That the Cashier of the Bank be and he do hereby certify to the several persons named in the following list, that the sum of \$100,000 has been paid to them in full of the amount of the several notes of the Bank, which have been presented to the Cashier for payment, and which are now on hand in the Treasury of the Bank.

Resolved, That the Cashier of the Bank be and he do hereby certify to the several persons named in the following list, that the sum of \$100,000 has been paid to them in full of the amount of the several notes of the Bank, which have been presented to the Cashier for payment, and which are now on hand in the Treasury of the Bank.

Witness my hand and the seal of the Bank of the City of New York, this 15th day of January, 1870.

John Jay, President
James B. Thompson, Cashier

support of his community must be willing to give - often without remuneration - of his time and talents toward the development of "local music councils, combining all musical interests, organizations, and leadership."¹⁹ He must constantly devise ways of promoting and maintaining integrated school-community programs. The music council would definitely bring the community into the school as well as make the school more closely knit to the community.

Further cooperation, as part of the public relations program within the school, should be carried on between the music and athletic departments, especially in the instrumental music program. As athletic contests have gained in popularity, the school has been brought to the attention of the public. "Never should music be regarded as too aesthetic to go to a ball game, and never should a feeling be allowed to grow that the best athlete in school should not also be a leading tenor in the glee club."²⁰

As the classroom teachers plan units of work on the various grade levels, the music teacher, if he desires to make music a part of education rather than mere technical training, will serve as a helper in choosing the various

19. Music Education Source Book, p. 55.

20. Ibid.

music experiences which will contribute to the objectives of the unit. As the classroom teacher realizes the integrating influences of the music experiences, she will desire to correlate it with the various other subject matter fields under her direction. Correlation tends to make music a less special activity and a more natural expression which stimulates memory and integration.

The following is a list of excellent points of integration:

1. Physical education. The child needs to realize the need for his physical well-being including poise, correct breathing, good posture, muscular coordination, and rhythm.

2. Science. The science of sound can be explained and illustrated by using a rubber band to show the vibrations. Let the child experiment with tuning a piano to 440, and observe the mechanism of the piano, especially its pedals.

3. Related arts. Music is an art and can be used to suggest the bright-dark colors, harmony, line, or form as found in the other arts.

4. English. Creative experiences in original verses or prose about music are a means of helping the child appreciate the use of a media of expression, whether it be words or music.

5. Dramatics. Dramatics and music are closely allied. Both have objectives of constantly improving the

diction, voice production and tone quality of the student. Both use the influence of mood, inflection of voice, and stage personality in attaining audience acceptability.

6. History. "Music in some form is as old as the human emotions of joy and sorrow, and its earliest development probably marks the beginning of human culture and civilization."²¹ Music reflects the lives of the people who produced it. No study of history, therefore, could afford to leave out the arts of the people.

Further cooperation can be shown through many enjoyable music programs which interested parents and friends of participating students may come. Too often the aim of the program is to add a little money to the treasury of the music department; however, every program sponsored by the school should have definite educational values for each participating student. The larger the group in the program, the larger the audience of parents will be. Music educators need to make the concert popular - in content as well as price. Sometimes during the year, a concert free to the public should be presented. The school owes that much to its community and should not expect pay.

21. Charles H. Lake, "What Should Be Taught and To Whom?" Music Educators Journal, April, 1946, pp. 12-15.

Besides the concert, there are many other school functions in which the music departments can cooperate:

(1) furnishing music during intermissions of dramatic productions, (2) entertain during student conventions such as a student council district convention, (3) May Day programs, (4) Christmas and Easter, (5) weekly chapel programs.

One of the most effective means of showing cooperation with the community and making use of the community is offering the services of special music groups for community functions. There are annually such things as community festivals, queen contests, courts of honor, patriotic parades and programs, community worship services at Thanksgiving, and numerous other activities peculiar to the individual community. The school which can furnish a chorus, band, orchestra, or small ensembles and solists is sure to have the appreciation and cooperation from the community.

Pupils are also often called upon to serve as resource persons in community programs of all kinds. Such service broadens their experience and provides opportunities for learning that supplement other school activities in a practical way. In many cases, it serves as a try-out or exploratory experience that is valuable from a guidance point of view.²²

IV. MUSIC IN THE WORLD COMMUNITY

We are living in troublous times. With customs undergoing drastic changes, governments being ruthlessly

22. Erickson, op. cit., p. 346.

overthrown, and the peace of the world unsettled, it is of vital importance to the individual citizen of the world and to society of the world that the schools teach boys and girls to take their places as educated citizens in the world. Music education should provide each individual with a tool for happiness which will help him face the trials and rebuffs in the world today.

There are few art experiences which bring peoples into sympathetic understanding as naturally as does a common love for music - the international language. A mutual love of a Beethoven symphony is a common bond that inability to interpret a foreign language cannot break. Art springs from the hearts and minds of a people. Art cannot be an isolated element found in a gifted few. "Everything in the world is irrevocably connected with everything else . . . and music is thus vitally and intimately a part of the rest of man's life."²³

No longer can an individual boast that he is a citizen of a certain city or even country. Whether he realizes it or not, he is a citizen of the world. His community is more than his next-door neighbors; his community is the world. Any phase of education that can help the individual

23. Karl Wilson Gehrrens, Music in the Grade Schools, p. 147.

develop an interest in intercultural relations is most worthwhile. Music can provide a wealth of material suitable for studying the cultures of other peoples in the world community.

Franklin D. Roosevelt said shortly before his death,

The inspiration of good music can help to inspire a fervor for the spiritual values in our way of life; and thus to strengthen democracy against those forces which would subjugate and enthrall mankind. Because music knows no barriers of language; because it recognizes no impediment of free inter-communication; because it speaks a universal language, music can make us all more vividly aware of that common humanity which is ours and which shall one day unite the nations of the world in one great brotherhood.²⁴

Music educators are facing a great responsibility of bringing about "a more sympathetic unity in international understanding through their contributions to community life."²⁵ Music educators fail miserably if they do not "include in their teaching a generous amount of the music which will further world peace."²⁶

"When a nation has learned to respect and to love the beauty of another's music and to understand the daily life of its people, . . . there will be formed a foundation

24. J. J. Weigand, "A Music Education Resource Unit," Educational Music Magazine, November, 1946, p. 21.

25. Music Education Source Book, op. cit., p. 101.

26. Weigand, op. cit.

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for respect, an understanding and an honoring of the rights of those people."²⁷

"Either we will live together with common objective and common brotherhood, or . . . we will not live. . . . A is for Atom; B is for Brotherhood, C is for Cooperation."²⁸

27. loc. cit.

28. Archibald MacLeish, "If We Want Peace, This is the First Job," New York Times Magazine Section, November 17, 1946, p. 11.

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CHAPTER IV

SUMMARY

Public schools are an institution of society established for the purpose of guiding the learning activities of youth. The close relationship between the school and its community can not be denied. This thesis had as its purpose the presentation of music education as one influential means of gaining the interest of the community in its schools. The key person in a public relations program is the school's administrator. As executive head of his school, his influence is forcefully felt not only by the students and faculty within the school system, but by each family represented in the school enrollment.

The music supervisor is the technician and educator who can evaluate the music curriculum in the light of the total educational program. Cooperation between the administrator and the music supervisor is the initial step in carrying on an effective public relations program. As these two educational leaders work together, so will the students and community tend to desire to cooperate and help others as well as themselves.

The child is the direct contact link between the school and community. The most important step, therefore, in producing harmony in the school and community relationships is the coordination of all efforts among the school

Notes

1. The first part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system of equations (1) for large values of the parameter ϵ . It is shown that the solutions of this system are asymptotically equivalent to the solutions of the system of equations (2) for large values of ϵ . The second part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system of equations (1) for small values of the parameter ϵ . It is shown that the solutions of this system are asymptotically equivalent to the solutions of the system of equations (3) for small values of ϵ .

2. The third part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system of equations (1) for large values of the parameter ϵ . It is shown that the solutions of this system are asymptotically equivalent to the solutions of the system of equations (4) for large values of ϵ . The fourth part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system of equations (1) for small values of the parameter ϵ . It is shown that the solutions of this system are asymptotically equivalent to the solutions of the system of equations (5) for small values of ϵ .

3. The fifth part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system of equations (1) for large values of the parameter ϵ . It is shown that the solutions of this system are asymptotically equivalent to the solutions of the system of equations (6) for large values of ϵ . The sixth part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system of equations (1) for small values of the parameter ϵ . It is shown that the solutions of this system are asymptotically equivalent to the solutions of the system of equations (7) for small values of ϵ .

personnel so that the individual child will benefit directly.

The administrator and music supervisor need to work united in the privilege of educating the child. Both should realize that the contribution of music should be considered in the light of all other phases in the entire educational program - the effectiveness; the cost; the value to the individual, the school, and the community.

Traditionally, the music supervisor was a highly skilled musician employed by the school board to impose special music skills and strict courses of study upon the classroom teachers. As the democratic concept of education developed, the music supervisor gradually has assumed the role of a guidance person who works cooperatively with the classroom teachers. Together, they play for those rich experiences which the growing child needs. The music supervisor's work is no longer limited to pouring knowledges and skills into empty heads of students; his job now is a cooperative enterprise with other teachers working to improve the teaching-learning setting.

The school and its community are dependent upon each other. If the school exerts an effort to prepare boys and girls to become useful citizens, then the resources of the local community must be integrated into the school curriculum. The educational and cultural standards of living are gradually raised as students graduate from the school

The first thing I noticed when I stepped
out of the train was a warm breeze
blowing from the south. It felt like
a long embrace. The sun was just
beginning to set, painting the sky
in shades of orange and red. I
took a deep breath and felt a sense
of peace wash over me.

I had heard that the weather was
perfect, and now I knew why. The
temperature was just what I needed
after a long drive. The people
were friendly and the food was
delicious. It was exactly what I
needed to relax and enjoy the
moment.

The view from the train was
stunning. The mountains were
covered in green and the valleys
were filled with flowers. It was
like a painting. I had never seen
anything so beautiful before. I
felt like I had found a hidden
gem. The train stopped and I
stepped out, taking in the fresh
air and the beautiful scenery.

I had heard that the weather was
perfect, and now I knew why. The
temperature was just what I needed
after a long drive. The people
were friendly and the food was
delicious. It was exactly what I
needed to relax and enjoy the
moment.

and become broad-minded, tolerant, and objective thinkers in the local community.

Charles H. Lake, Superintendent of Cleveland Public Schools, made the following statements during an address before the Music Educators National Conference, April 12, 1946:

What, after all, is the effective residue of what we term formal education? What educational experiences cling to us through life and produce satisfactory returns in terms of usefulness and pleasure to others and to ourselves? What are the elements in our civilization which we would not do without? I predict that the answer to these questions will place music as well as some of the other arts, very near the top of the list.

Nearly everyone enjoys music. Nearly everyone has a desire, secret or expressed, to create music. In some form or other it comes into our daily lives. Even in the most remote parts of the world, we find sincere attempts to produce music to make life a little more interesting and a little easier than it otherwise would be. . . .

On the assumption that we are going to teach in our schools those things which contribute most to the development of people as they want to be, music must be included in all grades. The study of music and practice in music appreciation yield large returns in worthwhile social and vocational skills and in the development of personality.¹

Music education is one of the most influential means of interpreting the school to the community. Besides concerts, music appears in nearly every program, whether it be social or religious. More than any other subject in the curriculum,

1. Lake, op. cit., pp. 12-15.

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music can draw the school and community close together. Co-operation between the school and civic music organizations is a definite asset to the community relations program.

There are few art experiences which bring peoples into sympathetic understanding as naturally as does a common love for music, the universal language. Music educators need to recognize their vast opportunities in inter-cultural relations with the world community.

The successful socialized music education program depends upon:

1. A complete survey and understanding of the community's needs and interests.
2. A strong and ethical publicity program and an effective public relations program.
3. A teaching staff who are well trained, experienced, and vitally interested in education in a democracy.
4. Vision and patient persistence.²

"The child's music education should be a delightful and memorable experience. It should be one of the means of creating a life that will be happy, useful, and culturally rich."³

2. Music Education Source Book, p. 33.

3. J. A. Trongone, "The Music Teacher and Child Psychology," Music Educators Journal, January, 1947, p. 14.

The first part of the paper discusses the general principles of the theory of the atom, and the second part discusses the application of these principles to the case of the hydrogen atom. The third part discusses the results of the calculations, and the fourth part discusses the conclusions of the paper.

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1. The first part of the year was spent in the field, collecting specimens and making observations on the habits of the various species of birds and mammals.

2. The second part of the year was spent in the laboratory, studying the anatomy and physiology of the various species of birds and mammals.

3. The third part of the year was spent in the field, collecting specimens and making observations on the habits of the various species of birds and mammals.

4. The fourth part of the year was spent in the laboratory, studying the anatomy and physiology of the various species of birds and mammals.

5. The fifth part of the year was spent in the field, collecting specimens and making observations on the habits of the various species of birds and mammals.

6. The sixth part of the year was spent in the laboratory, studying the anatomy and physiology of the various species of birds and mammals.

7. The seventh part of the year was spent in the field, collecting specimens and making observations on the habits of the various species of birds and mammals.

8. The eighth part of the year was spent in the laboratory, studying the anatomy and physiology of the various species of birds and mammals.

9. The ninth part of the year was spent in the field, collecting specimens and making observations on the habits of the various species of birds and mammals.

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The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

Furthermore, it is noted that the records should be kept in a secure and accessible location. Regular audits are recommended to identify any discrepancies or errors early on. This proactive approach helps in maintaining the integrity of the financial information.

In addition, the document highlights the need for clear communication between all parties involved. Any changes to the terms or conditions should be documented and agreed upon by all relevant stakeholders. This helps in avoiding misunderstandings and ensures that everyone is on the same page.

Finally, it is stressed that the information should be kept up-to-date. Promptly recording all transactions is essential for accurate reporting and decision-making. This practice not only benefits the organization but also provides a clear historical record for future reference.

Conclusion and Recommendations

In conclusion, the document provides a comprehensive overview of the key principles for effective record-keeping. By following these guidelines, organizations can ensure that their financial data is accurate, reliable, and easy to manage.

The recommendations include implementing a robust system for recording transactions, conducting regular audits, and maintaining clear communication channels. These steps are crucial for the long-term success and financial health of any business.

It is hoped that these guidelines will serve as a valuable resource for anyone looking to improve their record-keeping practices. The goal is to create a culture of transparency and accountability that benefits all parties involved.

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Education

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Elementary School Supervision - Professor Samuel T. Lastinger
Supervision of Exceptional Children - Doctor Thomas J. Wagner
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Professional Experience

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September, 1945 to May, 1947: Glee club director, Bay County High School, Panama City, Florida.

May, 1947 to January, 1948: Returned to Turkey Creek School.

March, 1948 to August, 1948: Springhead Junior High School, Plant City, Florida; teacher of eighth grade social studies and general music classes.

Other Experience

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Music Educators Association.

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